2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

177 theatre, or new ways of making sculptures and paintings. But the
53 traditional art also remains, and when the artists tire of a new idea, they go back to the classic forms until a new style is again invented. They are great copyists and it is not surprising to find in a temple, as part of the decoration, a fat Chinese god or a scene representing a highway hold-up, or a crashing plane, events unknown in Bali, that can only be explained as having been copied from some Western magazine. Once a young Balinese painter saw my friend Walter Spies painting yellow high-lights on the tips of the leaves of a jungle scene. He went home and made a painting that was thoroughly Balinese, but with modelling and high-lights until then unknown in Balinese painting.
● [424] Artistic property cannot exist in the communal Balinese culture; if an artist invents or copies something that is an interesting novelty, soon all the others are reproducing the new find. Once a sculptor made a little statue representing the larvæ of an insect standing upright on its tail; a few weeks later everybody was making them and soon the statue market was flooded with Brancusi-like little erect worms on square bases.

532 Unlike the individualistic art of the West in which the main
517 concern of the artist is to develop his personality in order to create an easily recognizable style as the means to attain his ultimate goal – recognition and fame – the anonymous artistic production of the Balinese, like their entire life, is the expression of collective thought. A piece of music or sculpture is often the work of two or more artists, and the pupils of a painter or a sculptor invariably collaborate with their master. The Balinese artist builds up with traditional standard elements. The arrangement and the general spirit may be his own, and there may even be a certain amount of individuality, however subordinated to the local style. There are definite proportions, standard features, peculiar garments, and so forth to represent a devil, a holy man, a prince, or a peasant, and the personality of a given character is determined, not so much by physical characteristics, but rather by sartorial details. The romantic heroes, Ardjuna, Rama, and